LORDS AND LOVERS; and Other Dramas. By Olive Tilford Dargan. New York: Charles Scribner's Sons. Washington: Woodward & Lothrop:

There can be no doubt that the publication of Mrs. Dargan's dramatic poems is a distinct event in the literary world. Not for and beauty been produced. They are, in the first place, inevitably dramatic; and, in the in verse. It is a case of most rare adaptation of medium to genius.

In the present volume are three plays, widely different in scope and spirit. The TALES OF MANY LANDS. By Rose first, from which the book takes its name, "Lords and Lovers," is an English drama of the early part of the reign of Henry III. It is in two parts, each a complete play in itself, which is, alone, an achievement. The second, "The Shepherd," is a stirring and touching treatment of present-day conditions in Russia, and revolves about the conflict between the Terrorist doctrines and the Tolstoi's conception of militant peace. The third, which is, possibly, the least successful from the standpoint of emotional appeal, is, however, an intensely interesting interpretation of the opposing forces at work in classic civilization. "The Slege" is laid in the time of Dionysius the Younger

On "Lords and Lovers" the reader will be tempted longest to dwell. In her English characters Mrs. Dargan is most at home. concrete and marvelously From the simple, direct, heroic force of Hubert de Burgh to the Scotch femininity in the gessip Eldra, Mrs. Dargan's portraiture is sure and unfailing. The action is based upon the attempts of Henry's turbulent and selfish nobles to pull down Hubert de Burgh, made Earl of Kent, and the king's justiciary, because of his victory over French naval forces sent with reinforcements to the beleaguering armies of Related to this motive are the stories of the love of Hubert de Burgh and Margaret, the high-spirited Scottish prin-cess, and the pathetic romance of Glaia, de Burgh's beautiful ward. The protrait of the young King Henry, a lovable lad with delicate and generous impulses, and with a natural inclination toward what is good and but unstable, swayed by the council of the lord who was last at his elbow, is entirely true to the Henry III of history, and is, moreover, of peculiar vividness.

Mrs. Dargan has the art of breathing life into these effigies of the past until, for her readers, the creatures of her imagination will become for all time the accepted per-

sonages in the great drama she enacts Of even greater importance, possibly, than Mrs. Dargan's skill in portraiture is the fact that she is a poet. It is rare indeed that a dramatic poet writing since the age of Elizabeth has been able to impress upon readers the conviction that verse is the only possible medium through which to express the full volume of dramatic thought. This conviction few that will read Mrs. Dargan's dramas will fail to form. Her poetry, whether in the terseness of rapidfire colloquy or in the sustained flood of imthought, is inevitable. Her imagery is the natural vesture of the thought: her pathos is wrought by a tender appeal to noble and primal emotions; her humor unstrained flavor of racy personal All things - considered, the author of

"Lords and Ladies" is an artistic personality which no one who desires to be intelligent concerning latter-day letters can afford to miss. Whatever the final verdict may be as to her value, she must become a real factor in the development both of modern poetry and of the modern stage.

THE DIAMOND SHIP. By Max Pemberton, author of "Doctor Xavier," &c. New York: D. Appleton & Co.

An almost unbelievable number of things happen in the telling of the story of "The Diamond Ship," Max Pemberton's latest contribution to third-rail literature. Adventure treads close on the heels of adventure, thrill succeeds thrill with bewilovertime from cover to cover. If it weren't Sherlock Holmes sort of a person dreadful name, and he is assisted by a young Japanese who is as strong as Samson, as proud as Lucifer, as agile as a monkey and as wise as Solomon, and who, besides equal celerity. Between them they come pretty near putting organized crime out of business. Certainly they do this for the Diamond ship, a stout, high-bulwarked, boiler-plated, jewel-littered craft, the headquarters of the pirates union and the clear-ing house for loot. With the aid of second sight and a fabulously speedy armed yacht a literary gentleman named Mc-Manus and the previously mentioned native of Japan, Dr. Fabos dodges more varieties of fearful and assorted peril than can readily be imagined, rights a whole parcel of wrongs and rescues the gentle and persecuted heroine, Joan Fordibras, from the clutches of a scandalous male parent and from the toils of one Valentine Imroth, the In a day when acting is esteemed to be so red-eyed, Hebraic villain-in-chief. Let no one think "The Diamond Ship" is not an interesting production. It is. Folks with weak hearts and a propensity toward pastorals should read it in the open, with the sunlight streaming down and four or five confidence-restoring friends within easy

# A BOY'S MARRIAGE. By Hugh de Selin-court. New York: John Lane Com-

The boy's father had had his own fling, an atmosphere of perfect peace and flawless morality; the boy was reared in profound ignorance of the world's ways, and married a girl who knew even less. They were two precious prigs, and their tragedy was inevitable. But it was hardly necessary for the narrator, who appears in this volume with no record of "past performto render his narrative in such a realistic manner. The book will never do for a young people's reading circle. It is of doubtful value for adults, for its vulgarity of incident is not relieved by any appre-ciable eleverness of style. It is just a sordid, heavy English bit of nastiness.

### A HISTORY OF THE INQUISITION OF SPAIN. By Henry Charles Lea, LL.D. In four volumes. Volume III. New

York: The Macmillan Company. The third volume of Dr. Lea's monumental work on the Spanish inquisition brings the story of that astounding institution well on its way. Continuing the general topic, "Practice," of book VI, the first chapters are concerned with an exposition of the methods of torture and the makes up the remainder of the present volume, treats of the sentence, of minor penalties, harsher penalties, the stake and the auto de fe. The treatment of this last topic as a spectacular entertainment is not the least somber picture of the period. Book VIII, devoted to spheres of action, embraces the treatment of the Jews, the Moriscos. Protestantism and the general matter of censorship. The volume is made up with the appropriate dignity which has characterized the two preceding, and is an added testimonial to the great skill and thorough scholarship of its author.

THE CAGE, By Charlotte Teller. New York: D. Appleton & Co.

The plot of this latest story of Chicago life is concerned with the tangle of modern

labor agitator and a young girl who has been brought up in the very center of philanthropic and religious work. In a romance where all the personages are unusually vital, this man and this woman stand out, drawing with them, throughout the story of their love, their difficulties and their solution of temperamental problems, many years has anything of equal dignity the constant interest and the sympathy of and heavy been produced. They are, in the as sociological propaganda, has no very clear or inspiring note to offer, as a record second place, inevitably poetic. Mrs. Dar-gan appears to think in acts and to speak rents of the half-assimilated native and foreign\elements of a city like Chicago, it is admirably suggestive. It is a fine and

> LES OF MANY LANDS. By Rose A. Braendle, author of "Only a Waif," "Eminent Men of the Nation," &c. Washington: Gibson Pros.' Press.

> Mrs. Braendle is a Washington woman who has had much and long experience in various fields of journalistic endeavor, and at one time was one of the leaders in the movement to emancipate and develop the women of the press. High ideals, broad experience and wide travel have provided her with a variety of themes, many types of humanity and divergent local colors. Her tales, stories and episodes have a background of two hemispheres, and the personages that crowd into her pages own fidelity to many mother lands. Some of the stories are ambitious presentations of temperament, and some are mere seenes given with the accuracy of a report and the brevity of an item; all have distinctively narrative style and a certain prospective of large description, "The Ghost of Mereton Lodge" is typical of the method and the religious sentiment of the whole collection

MINERAL WEALTH, By Wm. B. Mucklow. New York: Wm. B. Mucklow, publisher.

This little volume is not dedicated to magnates and millionaires, but to the intrepid and tireless prospectors who have made the mineral wealth of the world a reality. The book purports to be of statistical value. All the reports being verifiable governmental documents, Mr. Mucklow has aimed to differentiate between legitimate and illegiti-

DRAUGHT OF THE BLUE. Together with "An Essence of the Dusk." By F. W. Bain. New York: C. P. Putnam's

mate mining enterprises.

Novel among the love stories of the year India. They have been translated from the original manuscripts by the author and profession. A notable feature of the exhibirendered into exquisitely poetical English. To the great majority of the uninstructed, Mr. Bain's work will convey an absolutely new impression of Hindu character and literature. By reason of the modern esoteric Buddhist cult and the mysticism with which its disciples in this country have seen fit to observe it, the philosophical literature of the Hindus is practically all which has penetrated the confines of western thought—and that in a perverted and mangled form. These two stories pervaded by poetry and mysticism are yet marvelously human, and, glowing with sentiment in past generations and in the present. If paintings and works of art generally were admitted to the United States free of duty there would be no necessity for the American artists to live abroad in order that they and passion, will be a revelation to the majority of readers.

THE MALEFACTOR. By E. Phillips Op-penheim, author of "A Maker of penheim, author of "A Maker of History." Illustrated. Boston: Little, Brown & Co.

E. Phillips Oppenheim works so hard it s rather difficult to keep up with his various productions. But there's one thing encouraging. He grows better and better the nore he writes, and it is not too much to hope that after awhile he may turn out something that will find a vacant spot on the hall rack of enduring fame. "The Malefactor," his most recent volume, is rather on the order of "Monte Cristo" in theme, but the settings are modern beyond compare. The prison, the change of identity, the fabulous fortune—all these are reminis-cent of Dumas—but it is not in the nature of a reflection on the novelist or his work to call attention to the fact. For the charcount of untold riches-is decidedly well drawn and consistent. Not at all an improbable sort of a story, either, though perhaps a bit out of the usual run and calculated to hold the interest of even the jaded fiction devourer. The chapteral cli-max, when used, is in Mr. Oppenheim's best style, and the story of the rehumanizing of Sir Wingrave is worked out to a sane and logical and likewise happy conclusion.

MEMOIRS OF ARTHUR HAMILTON, B.A. By Arthur Christopher Benson. New York: Mitchell Kennerley.

These supposed memoirs-in reality a study of a contemplative temperamentwere first published in 1886, and were the first work of Mr. Benson. Having been little known, it has been considered advisable to bring them again before the public. much greater than being, the record of the thoughts of this fine, thoughtful, scrupulous personality cannot but bring many valuable suggestions.

CAPTURED; the Story of Sandy Ray. By General Charles King. New York: R. F. Fenne & Co.

"Captured" is a thoroughly harmless love story with the Philippines as a stage. Some old army friends, previously introduced by Gen. King, turn up every now and then, but had finally settled down to a prosperous and many new ones make their bow to a sidered satisfactory. commonplaceness of entire propriety and in | sentimental populace. Young persons who like to read of "the army," who care for the glint of brass buttons, the jargon of a military post or the occasional sounds of one, so to speak, so that an alleged pointer strife somewhat transparently interwoven with love, intrigue, rascality and patriotism, with tolls and tribulations worked out to a they-lived-happily-ever-after conclusion, will greatly enjoy the story of Sandy Ray.

BREAK IN TRAINING; and Other Athletic Stories. By Arthur Ruhl. Illustrated by a Frontisplece in Color by Howard Chandler Christy. New York: The Outing Publishing Com-

No need to have worn the spiked shoes and "set" on the starting line waiting for the crack of the pistol to appreciate these tales of the running track. They appeal, of course, most directly to the devotees of this branch of athletics, but they have a broad, universal element of human interest beyond, for they stand for the competitive spirit, the race for a goal, and the technical terms serve to differentiate them instinctively from the usual run of short stories. The title tale, "A Break in Train-ing," and "Left Behind" are the best of the eight, which have had prior publication in magazines. The book makes splendid reading, thrilling and persuasive of the author's close personal knowledge of the cinder path and its tragedies, humors and romances.

THE ISSUE; a Story of the River Thames. By Edward Noble, author of "The Edge of Circumstance." New York: Doubleday, Page & Co. Wash-

ington: Woodward & Lothrop.

This is a strong book, almost brutally strong at times, although in the treatment of Sue and her fortunes the author has nothing but tenderness. The sea pervades the lives of the men and women. socialistic and labor problems. In the cuimination of riot, murder and wholesale
execution there is more than a reminiscence
of the tragedy of some years ago. The
main interest, however, of the novel—and
it is a real interest—is in the development
of two persons—an Austrian idealist, a

Modern Criticism cr the Poet.

Hairpulling, Etc.

Hairpulling, Etc.

Hairpulling, Etc.

Hairpulling, Etc.

Modern Criticism cr the Poet.

The age that has produced and given
honor to Browning, Folstoi, Thean, Wath man Brown
it is poets.

In the sea gives and takes away, twast and
morrowing, Retuly shared in the street.

Modern Criticism cr the Poet.

The age that has produced and given
honor to Browning, Folstoi, Thean, Wath man Brown
honor to Browning, Folstoi, Thean, Wath and Brown
honor to Browning, Folstoi, In the Scarcely s the sea gives and takes away, rewards and

BOOKS RECEIVED.

GERMAN LIFE IN COLONIAL TIMES.

By Lucy Forney Bittinger, author of

"The Germans in Colonial Times."

Philadelphia: J. B. Lippincott Company.

SHORT PAPERS ON AMERICAN LIB-ERAL EDUCATION. By Andrew Flem-ing West, dean of the Graduate School, Princeton University. New York: Charles Scribner's Sons. Washington: Woodward & Lothrop.

FRIDAY, THE THIRTEENTH; A Novel. By Thomas W. Lawson. Frontispiece in color by Sigismond de Ivanowski. New York: Doubleday, Page & Co.

BOY WANTED; A Book of Cheerful Coun-sel. By Nixon Waterman, author of "A Book of Verses." Chicago: Forbes

THE CARRIER CRISIS; Plain-Spoker Treatment of the Government Owner-ship of Railroads Issue. The Canal a Commercial Liberator. By Augustine Gallagher. Columbus: F. J. Heer.

BUILDING BUSINESS. By Charles N. Crewdson, author of "Tales of the Road." New York: D. Appleton & Co.

KATHERINE .SOMERVILLE; or, Southland Before and After the Civil War. By Annie Somers Gilchrist, author of "Zulieme." Illustrated by Rena Bernal Roberts. Nashville: Marshall & Bruce Company.

SMITH OF BEAR CITY, and Other Fron-tier Sketches. By George T. Buffum. Illustrated with six photographs from original drawings by F. T. Wood. New York: The Grafton Press.

LITTLE STORIES OF GERMANY. By Maude Barrows Dutton, author of "Little Stories of France," etc. With a preface by F. Louis Soldan, superindent of instruction, St. Louis. New York: American Book Company.

VICTORIOUS DEFEAT; The Story of a Franchise. By Charles Frederick Gilliam. Illustrated by Ted Ireland. Boston: The Roxburgh Publishing Com-

TH' FLY-HIN COOM-PANY. By Moik Flaharrity. Proposed Capital Sthock Wan Billion Dollars. Clinton, N. Y.: The Fly-Hin Company.

MOUNT TOM; An All-Outdoors Magazine. Winter number, devoted to rest and worship, and to a little look-off on the world. Edited by Gerald Stanley Lee. Northampton, Mass.: Mount Tom

LOVE SONGS AND BUGLE CALLS. By Virginia Frazer Boyle. New York: A. S. Barnes & Co.

### AMERICAN ART.

Success of the Exhibition in Progress at the Corcoran Gallery. From the Baltimore Sun.

The success which has attended the exhibition of paintings by American artists at the Corcoran Art Gallery of Washington is gratifying to all lovers and patrons of art in this country. Two hundred artists are represented in a collection of 400 paintings. Many of these paintings are of a high order of merit, indicating that art in the United States is making steady are these two romances which hail from progress and that American artists have won a worthy place in the ranks of their tion is the collection of paintings by American artists living in Europe. Perhaps if our laws were more liberal, if Congress had not imposed a heavy tax upon the works of old masters and modern masters imported to the United States from Europe, these American artists would not have ex-patriated themselves and gone to foreign countries, where art is not taxed. In the great European capitals they have the opportunity to study the best works of genius in past generations and in the present. If might be in touch with the works of the world's greatest painters. For with no on paintings American art lovers would in time add to their collections many of the pictures which lend distinction to European galleries, and American artists would have at home advantages which they must now seek abroad.

congressmen if they would attend the exhibition at the Corcoran Art Gallery. Perhaps a visit would enable them to tak a more liberal view of art. They might be made to realize how essential it is to the establishment of American art on the broadest and most finished lines that American artists should have the best work of the best artists of Europe for inspiration education and guidance. The sight of many admirable productions by American artists might convince them that the government of the United States ought to encourage the development of art at home by remov ing all unjust and unreasonable restriction Americans of means who desire to add to their collections from the rich store Europe's art works ought not to be fined for importing pictures. They should be able to bring home with them, without the monstrous tax of 20 per cent ad valorem, paintings by old masters and contemporary artists, for the advancement of America art, as well as for their own satisfaction. All that is accomplished by the duty on art is to shut out from this country paintings which would be added to American collections if there were no tax. In many cases Americans who buy abroad keep their purchases abroad, in countries where governments pursue a more liberal and enlightened policy. None of the artists who are exhibiting in Washington needs or desires protection from old or modern masters. They do desire most earnestly that the duty on art be repealed, so that the best American collections, and the American artist may thus secure benefits at home which under present conditions he can only

# The Dog.

obtain abroad.

From the New York Heraid. It is not very long ago that America knew so little about the good points of breeding in a dog that the average man or woman was satisfied with almost anything on four legs that would suffice to bite the

complement of limbs and wore his head and tail in the customary places he was con-Less particular people had canines of such mixture of breeding that they were possessed of "all around" dogs evidently while a coach dog developed extraordinar inclinations to point partridges. mon or garden variety of animal did not even have these misplaced virtues, but was just a mere dog, and his makeup conformed so little to rule that not only was it impossible to tell what class he belonged to,

neighbors. If the animal had the usual

but whether he was going or coming.

A look in at the Madison Square Garden this week, where the Westminster Kennel Club is holding its thirty-first annual bench show, reminds one forcibly how all this has been changed and how the American public have come to recognize value and desire to possess the finest in the way of breeding, form, intelligence and useful ness in the dog.

"By Advice of Counsel." From the Cleveland Plain Dealer. The magnate faced St. Peter

"What sort of a life have you led?" inquired the keeper of the gates. The face of the magnate grew dull and stolid.

"By advice of counsel," he replied, "I refuse to answer." The gatekeeper slowly nodded.
"In that case," he said, "you had better consult your counsel before this goes any further. He is waiting for you in the ante-

room below." Whereupon the saint pressed the button, and the elevator platform upon which the magnate was standing dropped into the sulphurous depths.

#### Natural Cause. From Harper's Monthly. A scientist, in the employ of the govern

ment at Washington, recently met his phy-

# THE PUBLIC LIBRARY

REFERENCES ON WILLIAM DEAN HOWELLS-NEW BOOKS.

The seventieth birthday of William D. Howells, often called "the dean of American letters," on March 1, offers a sufficient excuse for publishing a list of articles about the man and his writings. The District Public Library probably possesses a fairly complete collection of the separately published writings of Mr. Howells. As these include seventy-six entries in the card catalogue, the list is too numerous to be published here. The following list, therefore, is confined to a selection from biographical and critical articles on Mr. Howells:

Essays on Mr. Howells in Books. Essays on Mr. Howells in Books.

Birdsall, W. W. W. D. Howells. The Realistic Novelist of America. Y-8534. (In his Literature of America, p. 184-188.)

Bishop, W. H. Mr. Howells in Beacon Street, Boston. E-9G385. (In Gilder, J. L., and J. B., eds. Authors at home; 1889; p. 198-209.)

Harkins, E. F. William Dean Howells. E-9H2249. (In Harkins, E. F. Little Pilgrimages Among Men Who Have Written Famous Books; 1902; p. 11-25.)

Marden, O. S. How William Dean Howells Worked to Secure a Foothold. E-9M332. (In his How They Succeeded; 1901; p. 171-184.)

Rideing, W. H. W. D. Howells. [E-9B433. (In his Boyhood of Famous Authors; p. 64-75.)

Murray, D. C. Mr. W. D. Howells. ZY-M962m. (In his My Contemporaries in Fiction; 1897; p. 164.)

Robertson, J. M. Mr. Howells. Novels. ZY-M967. (In his Essaye. 1889; p. 149.99.) Robertson, J. M. Mr. Howells' Novels. ZY-R547. (In his Essays; 1889; p. 149-99.) Vedder, H. C. William Dean Howells. E-9V512. (In his American Writers of Today; 1898; p. 43-68.) Wm. D. Howells. Warner's Library of the World's Best Literature, V. 13, p. 7 653-7 694.

Magazine Articles About Mr. Howells. Appreciation of W. D. Howells. Mark Twain. Harper's, V. 113; July, 1906; p. 221-5. Howells and Some of His Friends. J. L. Gilder. Critic, V. 38; February, 1901; p. 165-8. Howells as a Critic. B. Matthews. Forum, V. Critic, V. 38; February, 1801; p. 163-8.
Howells as a Critic. B. Matthews. Forum, V. 32; January, 1902; p. 620-38.
Latest Novels of W. D. Howells. H. W. Preston. Atlantic, V. 91; January, 1903; p. 77-9.
Overlooked Phases of American Life. M. H. Vorse. Critic, V. 43; July, 1903; p. 83-4.
Poems of Two Friends. Lida R. McCabe. Outlook, V. 59; p. 131; 1898.
Realistic Novels of W. D. Howells. C. A. Pratt. Critic, V. 35, p. 1 021; 1898.
Samity in Fiction. H. Garland. North American, V. 176; March. 1903; p. 336-48.
Sketch and Portraits Outlook, V. 69; November 16, 1901; p. 712-3.
Wm. D. Howells. Outlook, V. 69; p. 713; 1901.
W. D. Howells, Doctor of Literature (Oxford). S. Brooks. Harper's Weekly, V. 48; July 23, 1904; p. 1 136-7.
W. D. Howells on the Platform. G. S. Lee. Critic, V. 35; p. 1029; 1838.
The following is a selection from the new The following is a selection from the new books most recently added to the library:

Philosophy and Religion. nbers, Arthur. Our Life After Death. BSS-Casto.
Craigle, W. A. The Religion of Ancient Scandinavia.
BZT-C844r.
Dietzgen, Joseph, Some of the Philosophical Essays. B-D567.E.
Jordan, D. S. Life's Enthusiasms. BNEN-J7621.
McKeever, W. A. Psychology and Higher Life.
BLM1939. BI-M193p.
Marvin, F. B. Christ Among the Cattle. CZ-M366c.
Myers, F. W. H. Human Personality and Its
Survival of Bodily Death. BK-M993hu.
Robertson, J. M. A Short History of Freethought
Ancient and Modern. BFS-R547s.
Squire, Charles. The Mythology of Ancient Brittin and Ireland. BZU-Sq573u.
Sylvestre, Joshua, ed. Christmas Carols. CWwy683c. By683c. Van Norden, Charles. Jesus: An Unfinished Por-trait, CGQ-V336j. Walsh, Walter. The Moral Damage of War. Church History.

Barton, J. L. The Missionary and His Oritics. DS-B287m. DS-B287m.
Carpenter, W. B. Some Thoughts on Christian
Reunion. CPAB-C227s.
Hall, Sir Samuel. Short History of the Oxford
Movement. DD45-H142s.
Ridding, George. Church and Commonwealth.
CPAC-R433c. Ridding, George. Church and Commonwealth. CPAC-R433c. Thureau-Dangin, Paul. Saint Bernardine of Siena. DZS-B458t.E.

Biography. Baille, William. Josiah Warren, the First American Anarchist. E-W2524b.
Baily, J. T. H. Emma, Lady Hamilton. E-H1816b. Betham, Ernest, ed. House of Letters. E-9B468h. Brandes, G. M. C. Recollections of My Childhanan, Roberdeau. Life of the Hon. Thomas Mary A. The Story of Abraham Lin-Hay, Marie. A German Pompadour. E-G783h. Houghton, R. M. M. Life and Letters of John W. Life and Letters of Robert Edward Jones, J. W. Life and Letters of Robert Edu-Lee. E-L51jo. Reeves, John. The Rothschilds. E-92R744r. Wilcox, E. W. Story of a Literary Career. TRAFFIC IN ART.

Different Schools Are Manipulated by New York Dealer.

From the Broadway Magazine. The Barbizon school of French landscapists has been fashionable for years. But the of feeling, can singly communicate, but last member of the group died a generation ago. These six or eight great men were prolific, and they all lived long. But museums and rich collectors have greedily absorbed the floating supply until it has become very hard for dealers to buy firstrate specimens to offer to clients.

What next? was the quiery, until a decade ago there loomed up the modern of Longfellow possess life? How and to Dutch school of painters, thrice as numerous as the departed Frenchmen and of itself there is infinite variety. So in classics about one-third their average quality. few leaders of the Dutch group had, indeed, made their mark years ago—Joseph Israels, painter of peasant folk in gloomy little cottages, or children on the seashore; Anton Mauve, at his best, a real master of landscape with figures, under Holland's Maris, and one or two more.

most compact and homogeneous body of is no intellectual struggle in his painters now at work. Their pictures, mainly of wholesome peasant life, reflect melancholy that is common property—in a word, there is a strong family resemblance between them all. And this is valuable commercially, since most buyers feel safe when they get something that looks like something else already known to be popular and expensive. Because Mauve and Israels are vogue, every plaintive minor Dutch painting has a better chance of finding a

Dealers in Holland have traded on this, and English and American dealers have fallen in with them, for the Dutch school has come at a time when it was badly needed. Fifth avenue is full of modern Hollanders' pictures, and while only a few are important, hardly any are downright bad. And they have brought to the art shops many honest dollars.

#### Gladstone as an Orator. From Putnam's. .

In his prime, in a great debate when political parties were set in battle array. Gladstone's transcendent oratorical gifts had full play. There was marked contrast in his manner of answering a question addressed to him in his ministerial capacity. After purporting to make reply and taking quently leaving his interrogator and the house in a condition of dismayed bewilderment, hopelessly attempting to grope their way through the tintricacies of the sonor-ous sentences they had listened to. If, as happened in expounding a bill or replying to a debate, he desired to make himself understood, he had no equal. His manner speech-making was more strongly marked by action than was that of his only rival, John Bright. He emphasized points by smiting the open palm of his left hand with sledge-hammer fist. Sometimes he, with gleaming eyes—"like a vulture's" as Mr. Lecky genially described them—pointed his forefinger straight at his adversary. In hottest moments he beat the brass-bound box with clamorous hand that occasionally drowned the point he strove to make. Some-times with both hands raised above his head; often with left elbow leaning on the box, right hand with closed fist shaken at the head of an unoffending country gentleman on the back bench opposite; anon, standing half a step back from the table, left hand hanging at his side, right uplifted, so that he might with thumb-nail lightly touch the shining crow... of his head, he trampled his way through the argument he assailed as an elephant in an hour of aggravation rages through a jungle.

Critical Inquiry.

mon Human Heart.

the same title as the one I have chosen

for a center about which to group my

thoughts on the American poet whose cen-

aphoristic definition of a classic as Mat-

thew Arnold's dictum regarding poetry: "Poetry is a criticism of life." Perhaps

Lowell has expressed as well as any critic the essential qualities which must inhere

in a classic. In his essay on Spenser in the

second series of Among My Books, he says

"'A classic is properly a book which maintains itself by virtue of that happy

coalescence of matter and style, that innate and exquisite sympathy between the thought that gives life and the form that

consents to every mood of grace and dig-

nity, which can be simple without being vulgar, elevated without being distant, and

which is something neither ancient nor modern, always new and incapable of grow-ing old. • • If poems die, it is because

there was never true life in them—that is,

that true poetic vitality which no depth of

The Quality of Life.

"It is the quality of life, then, which

makes a classic; an indefinable quality,

but one which every one of us can feel and

recognize even though unable to analyze

and explain it. In what way do the poems

what extent are they classic? In life

there may be an infinite diversity of mani-

festations of life. The life in Tennyson's

lyrics and idylls, the life in Browning's

profoundly analytical and dramatic poems, the life in Matthew Arnold's calm and

lofty poetry of the intellect is not the life that throbs in Longfellow's 'Voices of the

Night' and in 'Seaside and Fireside Poems.' Longfellow is not the poet of unrest; there

such as we find in those of Browning; nor

struggle preceding the poems as we do in

the case of Matthew Arnold. Neither is Longfellow a revolutionary poet; he does not rebel against the social and ethical order of things as do Byron and Shelley.

Storm and stress of any kind were alien to

his nature. He was placid and self-con-tained and he seems never to have made

his verse the vehicle for self-revelation or

even for purely personal expression. These negative qualities, the separating him from the company of those poets who have sounded the depth of life's experiences, have brought him closer to universal hu-

Not an Egotist.

"'Longfellow was not an egotist,' Wil-

liam Winter says. 'He thought of others,

and the permanent value of his writings

consists in this-that he helped to utter the

emotions of the universal human heart. It

is when a writer speaks for us what were

giving us strength to meet the cares of

life and the hour of death-that he first

becomes a real value. Longfellow has done this for thousands of human beings,

and has done it in that language of perfect

simplicity—never bald, never insipid, never falling to exalt the subject—which is at once the most beautiful and the most

once the most beautiful and the most difficult of all the elements of literature.'

sorrow of the unusual soul.

"There is often tragedy in Longfellow's

poems and sorrow is not absent, but it is

the common sorrow, not the specialized

"'Into each life some rain must fall, Some days must be dark and dreary.'
"One who is inclined to think that Long-

fellow represented only the bright side of life has but to recall such poems as 'Resig-nation,' "The Goblet of Life,' the beautiful

ballad 'The Bridge' and the whole group of poems on slavery to recognize that his

knowledge of grief was profound. Never-

theless, his poetic message seems to have been in the main one of cheerfulness and beauty. Longfellow himself said: "'It is the prerogative of the poet to give pleasure, but it is the critic's province

to give pain.' This creed he seems to have followed throughout his career and

of any nationality who has given and cor

manity.

do we feel that there has been any

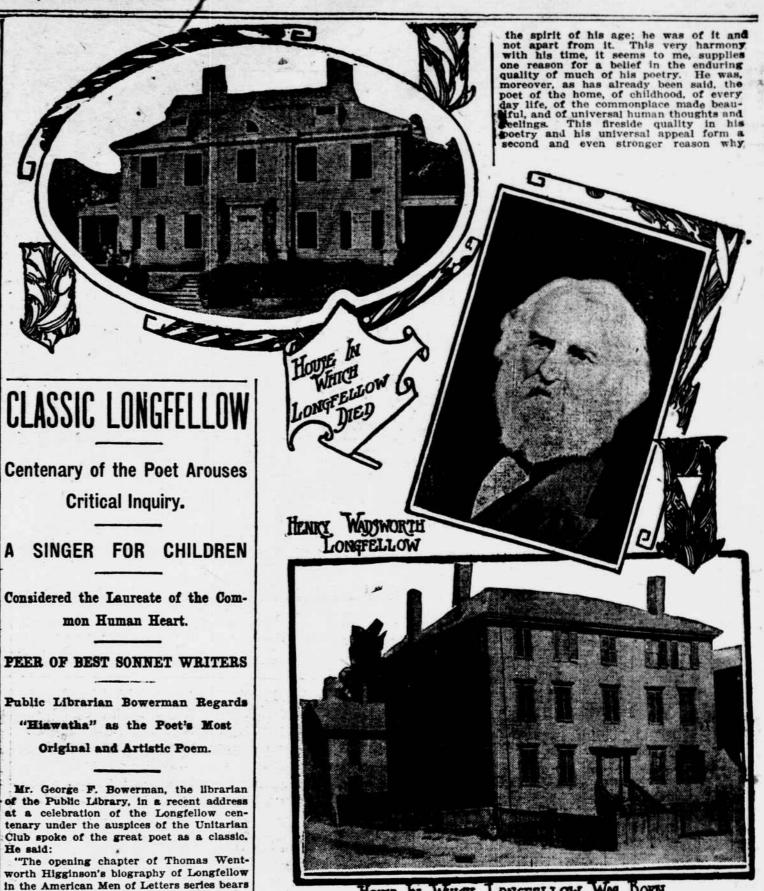
shaping faculty, the imagination.'

thought, no airlness of fancy, no sincerity

"The word classic is one which is fre-

tenary we are celebrating this evening.

He said:



Hope in Which Longrellow Was Down

have bid defiance to the conventionali-ties of art, literature and ethics, have bequently on the lips of many of us; but if we come such devotees of their new masters stop to consider, it is doubtful if it represents a perfectly clear and definite idea to most of those who use it. It might seem most of those who use it. It might seem that to some a classic is merely a dead author, somewhat as, according to a well-known epigram, a statesman is a "dead politiclan." And just as the statesman is usually enshrined in oil and in marble while the attention of the world is fixed on the man who is doing things, so a classic, considered in this sense, is an author to be kept on the shelf and a top shelf at that. The term classic is one of those terms which it is hard to define for the reason that criticism has failed to furnish us a universally accepted opinion on the subject. For example, we have no such

"Longfellow is the poet of childhood par excellence. All honor to him that he is. To be chief among the group that includes Scott, Macaulay, Whittier, Steven-son, Eugene Field and Riley is of itself no mean place to occupy in literature. To make the happy years of childhood more happy, to nurture the poetic spirit that dwells in every child's mind and to prepare that mind for a life-long enjoyment of poetry-other poetry than Longfelperhaps-is surely to be a true sense of rhythm, his repetitions, his didacticism, his aphorisms, his marvelous story-telling gift, that so attunes his poetry to the child mind.

No Inglorious Title.

"Longfellow is the poet of the common

place. This, too, is no inglorious title. Life itself is for the most part commonplace. But our poet has transferred the common life of mankind to the realm of poetry by suffusing it with his poetic imagination. As one critic points out, 'to lift the commonplace into the bright air of poetry is to confer one of the richest boons on dull humanity. . . . Longfellow hallowed our human life itself." In this field, too, Longfellow is in good company, with Robert Burns and Wordsworth. Longfellow was not, perhaps, one of the most original creative geniuses He was rather an interpreter, a translator of life. It is his simplicity, his ten-derness and his sensitiveness that give him his universal appeal, so that 'the common people heard him gladly.' By another he has been called 'the laureate of the common human heart.' The numerous biographical and critical sketches most world-wide) acceptability. It is related how once in London his carriage was surrounded by a crowd of people who called him by name and begged to touch his hand, and how at least one in the crowd recited one of his familiar poems. The editor of one of the great London weeklies is quoted as stating that thousands of English working people can repeat some of Longfellow's poems who have never read a line of Tennyson and who have probably never heard of Browning.

# Library Demands.

"To a librarian the test of popularity as shown by the catalogue of the British Museum is of interest. In 1901 the key to that encyclopedic literary listed 100 versions in 18 different languages of parts of Longfellow's writings, in addition to the editions in English, with 357 entries in all, to 487 for Tennyson, 179 for Browning and 158 for Emerson. I believe that if a of work. It has more strength of plot and census were taken of the book else unspoken—setting our minds free and public libraries the English-speaking world oven it would be found that more copies of Longfellow's poems (in whole or in part) are required to supplithan of any other single book. "There are certain questions which must inevitably be asked concerning any author

the student of literature-questions which in the case of Longfellow, because of his exceptional popularity, are often asked by the general reader as well as the student. What is his place in literature as a whole? What position does he hold as a whole? What position does he hold in the literature of his own country, of his own period? What will his future be? Will his fame be enduring? Perhaps it is Will his fame be enduring? Perhaps it is peare, Longfellow so adorned his originals safer to follow the example of Howells, that he has made them entirely his own. who says:
"'What Longfellow's place in literature

will be, I shall not offer to say; that is Time's affair, not mine.

"Yes, Time undoubtedly settles most things—literary reputations among them. It elevates some humble, ignored prophet or chronicler and dethrones the popular hero of a decade or two; it brings forward some into the shining light of fame, and retires others to the dusty back shelves of libraries. But we cannot all afford to hold our judgment in abeyance and to wait for the decision of Time. We are reached. Meanwhile the tendency is so strong in human nature to dogmatize, to arrive at certain definite conclusions, even arrive at certain definite conclusions, even though they must be altered immediately afterward, that very few critics are able to refrain from assigning to their author a present place and from some prophecy, however guarded, for the future. Even Howelis, while disclaiming any attempt at prophecy for Longfellow, goes on to say:

"But I am sure that, with Tenayson and Browning, he fully shared in the expression of an age which more completely than any former age got itself said by its poets."

of any nationality who has given and continues to give more pleasure to a larger number of people than Longfellow.

"The time allotted to me is not sufficient to apply rigidly to the work of Longfellow the tests for a classic as given by Lowell. Were I able, time would fail also to set forth a detailed critical estimate of Longfellow's writings. I shall, therefore, mention and comment upon only a few of the more salient strong and weak points of his work.

these virile constructive geniuses who Longfellow's poetry is likely to have permanent place in literature.
"But there are few writers, however great their genius, whose works are of uniform value. The literary reputations of most authors are based on a certain part of their writings. What are the works of Longfellow on which his same chiefly rests today. and on which it is likely to depend in the future?

"It will probably not be disputed that in estimating the literary value of Longfellow we may set aside his prose works, such as 'Outre-Mer,' 'Hyperion, and 'Kavanagh,' Outre-Mer' was a frank imitation of Irving's 'Sketch Book;' 'Hyperion,' a romance full of youthful crudity, probably owed its early success to a large extent to its attractive systems of travel at a time when tractive sketches of travel at a time when travel literature was not as common as it is now, and 'Kavanagh,' a village romanos, thoug. it has some beautiful passages, as whole convinces the reader that Longfe utterance in poetry than in prose

Longfellow is his translations. He held prodoin College and Harvard for twenty-five years and translated from the poets of Spain, Italy, Norway, Germany and France, His translation of Dante's 'Divine Comedy, undertaken after the tragic death of his wife to divert his mind, occupied him for four years. It is usually regarded as the best poetical translation of Dante was

The estimates of Longfellow's genius that have been called out by the centenary celebration include one by the keen critic of the Nation who points to the seventy-seven sonnets scattered through Longfellow's writings as forming his most original and artistic work. He says.

# Head of American Poetry.

"For ripeness of style and imagery," volume containing these sonnets "would stand easily at the head of American-poetry; it would place Longfellow as a pee among the great sonnet writers of Enge land." One critic (G. R. Carpenter) has said that

if Longfellow had died before writing "Evangeline," "The Song of Hiawatha," "Tales of a Wayside Inn" and "The Court ship of Miles Standish," the world would justly have estimated him as a man of fine literary tastes, a remarkably skillful translator and the author of a number of very popular, tender, romantic and didactic poems, but would have regretted that had never attained real proficiency in his art. In the main it seems to me that this three long poems, "Evangeline, "The Song of Hiawatha" and "The Courtship of Miles Standish," and on the collection of shorter poems, "Tales of a Wayside Inn," Longfel-

low's enduring fame will rest.
"Evangeline" must always rank high
among narrative poems on account of its among narrative poems on account of its charming romance, its beautiful setting and its smooth yet rapid movement. It has also the distinction, according to many authorities, of being the first, and, with the exception of "Mies Standish," the only poem in which the English hexameter has been used with real success.

Allied to "Evangeine" in matter and treatment, though separated from it by "Hiawatha" in the time of production, is "The Courtship of Miles Standish." It is a Puritan romance, as "Evangeline" is an Acadan romance. But it is humorous where "Evangeline" is patnetic and cheef-ful where "Evangeline" is tragic. It has never been as popular as "Evangeline," but it seems to me to be a more vital as stronger and more varied characters, the meter is even better handled than in Evangeline.

#### An American Epic. In "Tales of a Wayside Inn" Longfellow's great skill as a storyteller is perhaps at its

heights. The "Tales" have often been

compared with Chaucer's "Canterbury Tales," and certainly Longfellow bears the comparison well. He chose as his subjects old legends and historical anecdotes, But in my opinion it is in 'Hiawatha' that Longfellow has produced his most thoroughly original and artistic poem. Embedying in it, as he did, the old Indians folk lore of our country—with great accuracy and, what is more important, with the preservation of the Indian spirit, so we are told by those familiar with Indian life and legends—he has given us our great life and legends-he has given us our great American epic. In "Hiawatha," too, all Longfellow's story-telling skill and his Longfellow's story-telling skill and his power of picturesque description have full play, so that Hiawatha's conflict with Mudjekeewis, Hiawatha's fasting, Hiawatha's hunting, Hiawatha's wooling and the death of Minnehaha are rarely forgotten by one who has ence read this most American of all American poems.

One hundred years have passed since Longfellow's birth, and the fact that his centenary is being so widely celebrated shows that he is still a living force in literature and in life. He is probably read

shows that he is still a living love in living love in the erature and in life. He is probably read and loved by more people today than at the times when his best poems were written. Whether he will be as widely read and